

SINGING AND THE TROMBONE:
TRANSCRIPTIONS OF SELECTED VOCAL WORKS
BY MONTEVERDI, SCHUBERT, SCHUMANN, WOLF, AND BRITTEN

By
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ABSTRACT

The trombone has been able to blend with voices well since its invention due to its timbre, articulations, full chromaticism, and potential for perfect intonation. Composers used the instrument to double and fortify vocal writing during the end of the fifteenth-century and continued doing so into the nineteenth-century. During the first half of the twentieth-century teachers like Emory Remington began to teach the instrument with a singing approach. This directly counteracted the aggressive and non-legato playing commonly used at the time. To facilitate this singing approach, vocalise etude books like the *Melodious Etudes* transcriptions of Giulio Marco Bordogni entered the trombone's standard course of study. Because of the decades of the proven effectiveness of studying vocal music, other teachers like Arnold Jacobs and Charles Vernon continued the tradition of singing and brass playing in the second half of the twentieth-century.

While the most commonly studied vocalise etude books are essential to trombonists' development, they do not cover styles beyond *bel canto* aria singing. Additional transcriptions of vocal music, from a variety of genres, eras, and sources, have been published for the trombone since the 1970s. There remain, however, categories of vocal styles, eras, and arrangements for varied performing forces which are still lacking for the instrument. Further useful and diverse vocal music can be added to the trombone's repertoire through targeting these lacking categories in new transcriptions. This document offers three transcriptions that cover underrepresented categories and vary in musical period, style, and performing forces.

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TABLE OF CONTENTS

	Page
LIST OF FIGURES AND TABLES.....	vi
CHAPTER	
I. INTRODUCTION.....	1
II. HISTORY OF THE TROMBONE AND VOCAL MUSIC	3
Early works of Gabrieli and Monteverdi.....	3
The trombone part-writing of Schütz, Bach, and Handel.....	4
Mozart’s works and vocal trombone writing in Romantic compositions	6
III. BRASS PLAYING AND SINGING CONNECTIONS IN PEDAGOGY	9
Emory Remington, Arnold Jacobs, and modern teachers	9
Vocalise method books	12
IV. RELATED RESEARCH AND VOCAL TRANSCRIPTIONS.....	15
V. ARRANGEMENTS AND TRANSCRIPTIONS FOR TROMBONE	18
Editing and transcription process	18
Monteverdi “Pur ti miro” arrangement	23
<i>Romantic Lieder Trio</i> (Schubert, Schumann, and Wolf) transcription	24
Britten <i>Serenade for Tenor, Horn, and Strings</i> transcription.....	26
VI. SUMMARY AND CONCLUSION.....	29
BIBLIOGRAPHY	31
APPENDIX A. MONTEVERDI ARRANGEMENT SAMPLES.....	34
APPENDIX B. <i>ROMANTIC LIEDER TRIO</i> TRANSCRIPTION SAMPLES.....	39
APPENDIX C. BRITTEN COPYRIGHT PERMISSION FROM BOOSEY & HAWKES	45
APPENDIX D. BRITTEN TROMBONE TRANSCRIPTION SAMPLES	47
APPENDIX E. CATALOGED VOCAL TRANSCRIPTIONS FOR TROMBONE TABLE	50

LIST OF FIGURES

	Page
Figure 1. Schütz, <i>Attendite, popule meus, legem meam</i> from <i>Symphonie sacrae I</i>	5
Figure 2. Schütz, <i>Fili mi Absalom</i> from <i>Symphonie sacrae I</i>	6
Figure 3. Verdi, Overture from <i>Nabucco</i>	8
Figure 4. Brahms, <i>Symphony No. 1 in C minor</i>	8
Figure 5. Bordogni, <i>Melodious Etudes</i> book I, no. 10	14
Figure 6. Schumann, “Im wunderschönen Monat Mai,” text in transcription piano score	19
Figure 7. Schumann, transcription’s translation and recommended listening sheet	20
Figure 8. Wolf, “Auch kleine Dinge,” mm. 10–12, original score	21
Figure 9. Wolf, “Auch kleine Dinge,” mm. 10–12, transcription additions	21
Figure 10. Schubert, “Nur wer die Sehnsucht kennt,” mm. 7–19, original score.	22
Figure 11. Schubert, “Nur wer die Sehnsucht kennt,” mm. 7–19, transcription additions	22

LIST OF TABLES

Table 1. Total published vocal transcriptions for trombones, divided by musical period	17
Table 2. Total published vocal transcriptions for trombones, divided by performing forces	17

CHAPTER I

INTRODUCTION

Since its origins ca. 1400, the trombone has had the ability to blend with voices exceptionally well. Composers of the Renaissance and Baroque used it frequently for this purpose, in both sacred and secular music. Some contemporary Renaissance sources suggest that trombonists of the time could articulate in a manner that was “sympathetic to the enunciation of words in vocal music.”¹ The trombone was the only fully chromatic brass instrument prior to the valve’s invention around the 1820s. This allowed it to adjust to different keys and intonations with the potential to play perfectly in tune, making it one of the most versatile instruments of the time. The trombone’s role with voices persisted into the first half of the nineteenth-century, used in sacred works, orchestral works with choir, and later referenced in low brass chorale writing.²

In addition to the history the trombone has performing with voices, teaching the instrument with a singing approach has been one of the most successful pedagogical methods since the 1930s. This approach is now a common and proven way to develop tone quality, intonation, articulation, and phrasing on the trombone. Singing trombone music and then imagining that singing while playing has been a foundation in the teaching of Emory Remington, Arnold Jacobs (former tubist of the Chicago Symphony Orchestra who taught and inspired many trombonists, amongst other brass players), Charles Vernon, and other modern trombonists. The easiest way to facilitate a singing approach to the instrument is through studying vocal music transcriptions. The most well-known source of these are Johannes Rochut’s (1881–1952) three volumes of *Melodious Etudes*, which are derived from the *bel canto* compositions of Giulio

¹ Trevor, Herbert, *The Trombone* (New Haven: Yale University Press, 2006), 45.

² Herbert, *The Trombone*, 92–93.

Marco Bordogni (1789–1856). These etudes specifically improve the player’s legato, ornamentation, and phrasing within this aria style. To develop additional melodious styles and techniques, however, trombonists need new transcriptions of vocal works from more varying styles. A growing number of such transcriptions have been published in the catalogs of major brass music retailers, like Hickey’s Music, Cherry Classics, and Warwick Music.

Despite the many transcriptions currently available for the trombone, there are a substantial number of high-quality vocal works yet to be transcribed. Works from certain musical periods and arrangements of mixed performing forces are also considerably more lacking than others. This document offers three new transcriptions to the trombone repertoire, which address these lacking areas: (1) an arrangement of a Baroque opera duet-aria, “Pur ti miro,” from Claudio Monteverdi’s *L’incoronazione di Poppea* (1643), for two alto trombone soloists and a four-part trombone quartet or trombone choir accompaniment; (2) *Romantic Lieder Trio*, a combination of three transcriptions for tenor trombone and piano, which can also be played on bass as written or down an octave, including Franz Schubert’s “Nur wer die Sehnsucht kennt” (1826), Robert Schumann’s “Im wunderschönen Monat Mai” (1840), and Hugo Wolf “Auch kleine Dinge” (1891); and (3) a twentieth-century transcription of Benjamin Britten’s *Serenade for Tenor, Horn, and Strings* (1943) for tenor trombone, horn, and piano.

CHAPTER II

HISTORY OF THE TROMBONE AND VOCAL MUSIC

Early works of Gabrieli and Monteverdi

Church services began to include trombones by the mid-1450s. Their music was not yet documented, however, so it is unclear exactly what they played. The trombone and other “loud” classified instruments did not enter the church prior to this, performing mostly outdoors.³ Upon their arrival in church services, instruments are thought to have alternated musical passages with the choir like the organ.⁴ One of the first composers to specify instrument names in his scores was Giovanni Gabrieli (1557–1612) in his *Symphoniae sacrae I* (1597).⁵ In this collection, as well as his other motets from the St. Mark’s Cathedral, he used trombones to double vocal lines frequently. In the *Symphoniae sacrae II* (1615), published three years after his death, trombones are featured prominently alongside voices. From this collection: the *Suscipe a 12* calls for six voices and six trombones alone; the *Jubilate Deo* calls for alto voice, tenor voice, five trombones, two cornettos, and bassoon; and the *Surrexit Christus* calls for alto voice tenor voice, bass voice, four trombones, two cornettos, and two violins.⁶ Since the trombones of this time could blend and tune with voices effectively, the practice of doubling them was likely to help support choir members’ pitch accuracy.⁷

Claudio Monteverdi (1567–1643) wrote *L’Orfeo* in 1607, which is considered the first great opera. This featured five trombones alongside cornettos and continuo during scenes which

³ David M. Guion, *A History of the Trombone* (Lanham, Maryland: The Scarecrow Press, 2010), 91.

⁴ Guion, *A History*, 114.

⁵ Herbert, *The Trombone*, 91.

⁶ Will Kimball, “Trombone History Timeline,” <http://kimballtrombone.com/trombone-history-time-line/17th-century-1607-1625> (accessed April 2, 2018).

⁷ Herbert, *The Trombone*, 92–93.

took place in the underworld. This supernatural or religious association stuck with the instrument into the nineteenth-century, especially in opera and programmatic music.⁸ The new Baroque preference for monody texture, however, did not bode well for the tenor trombone's tessitura. Monody featured a treble-dominated texture, with an emphasized polarity between the treble and bass. The trombone was used infrequently throughout the seventeenth-century because of this texture's growing popularity, except for its continued use in Germany. The instrument all but disappeared from opera after the 1620s, even after Monteverdi's influential use of the instrument in *L'Orfeo*. Trombones in opera did not reappear until Christoph Willibald Gluck's (1714–1787) reform opera *Orfeo ed Euridice* (1762).⁹ The instrument did maintain its place in fortifying vocal lines in sacred music and appeared occasionally in major oratorio and cantata compositions into the eighteenth-century.¹⁰

The trombone part-writing of Schütz, Bach, and Handel

Heinrich Schütz (1585–1672) studied with Gabrieli in Venice and brought the leading style of the Italian high-Renaissance to Germany. Schütz became the most important composer of the early German Baroque and was one of many influences on the writing of Johann Sebastian Bach (1685–1750). Like Gabrieli, Schütz featured trombones and voice prominently in his *Symphonie sacrae I* (1629). Figures 1 and 2 show examples of two of this collection's cantatas, where the trombone quartet works together with and sometimes doubles the bass voice. Later in the German Baroque, Bach used trombones to double vocal lines and sometimes play

⁸ Guion, *A History*, 128.

⁹ Ibid., 129.

¹⁰ Ibid., 129.

independently in fifteen of his Cantatas from 1714 to 1740.¹¹ George Frideric Handel (1685–1759) included the instrument prominently in two of his major oratorios, *Saul* (1738) and *Israel in Egypt* (1738). Brass historian Anthony Baines later referred to the trombone parts in *Saul* as the “finest in the eighteenth century.”¹² Wolfgang Amadeus Mozart (1756–1791) even added trombones to his later 1789 orchestration of Handel’s *Messiah* (1741).¹³

Attendite, popule meus, legem meam Heinrich Schütz (1585 - 1672) Seite 6

Figure 1. Heinrich Schütz, *Attendite, popule meus, legem meam* from *Symphonie sacrae I* (1629).

¹¹ The cantatas are 2, 3, 4, 21, 23, 25, 28, 38, 64, 68, 96, 101, 118, 121, and 135; see Kimball, “Trombone History Timeline,” <http://kimballtrombone.com/trombone-history-timeline/trombone-history-18th-century> (accessed April 2, 2018).

¹² Guion, *A History*, 144.

¹³ Kimball, “Trombone History Timeline,” 18th-century.

"Fili mi Absalom" Heinrich Schütz (1585 - 1672) Seite 8

The musical score is for a six-part setting of the hymn "Fili mi Absalom" by Heinrich Schütz. It is page 8 of the score. The instrumentation includes four trumpets (Trb 1-4), Bass, and Bassoon (B.C.). The music is in G minor (three flats) and 3/4 time. The lyrics are: "li mi, fi - li mi, fi - li mi, fi - li mi, Ab - sa - lon, fi - li mi, fi - li mi, Ab - sa - lon, Ab - sa - lon, Ab - sa - lon."

Figure 2. Heinrich Schütz, *Fili mi Absalom* from *Symphonie sacrae I* (1629).

Mozart's works and vocal trombone writing in Romantic compositions

Like Monteverdi, Mozart used trombones for highlighting supernatural or religious references in his operas *Die Zauberflöte* (1781) and *Don Giovanni* (1787). He also used trombones to double the voices in sacred works, such as the Mass in C minor (1783) and the Requiem in D minor (1791).¹⁴ Mozart matched the alto, tenor, and bass trombones with their

¹⁴ Herbert, *The Trombone*, 118–119.

equivalent vocal ranges throughout these works.¹⁵ He also featured the tenor trombone as a soloist in the opening of the Requiem's *Tuba Mirum* movement, where it shares a featured duet with the bass soloist. Ludwig van Beethoven (1770–1827) wrote for trombones similarly following Mozart. He used the instrument in three voices to fortify, though not always double, the voice parts in his choral works. Beethoven also added trombones to strengthen and double instrumental lines, like they had been employed with voices, in his fifth and sixth symphonies. His choral works with trombones include *Christus am Ölberge* (1811), *Missa Solemnis* (1823), and the Symphony no. 9 in D minor (1824).¹⁶

The trombone continued fortifying and doubling other lines throughout the first half of the nineteenth-century, with Hector Berlioz's (1803–1869) exploration of more idiomatic writing for the instrument being the exception. Schubert, Schumann, and Mendelssohn each referenced the trombone's vocal history through the alto, tenor, and bass chorales they composed in the early Romantic period, and Liszt, Verdi, Brahms, Tchaikovsky, and Bruckner continued writing low brass chorales later in the period.¹⁷ Giuseppe Verdi's (1813–1901) opera *Nabucco* (1841) opens with low brass chorale in its overture, shown in Figure 3. All four of Johannes Brahms's (1833–1897) symphonies include exposed chorales for a family of alto, tenor, and bass trombones, like the scoring of Mozart and Beethoven before him. Figure 4 presents this orchestration in an excerpt from his Symphony No. 1 in C minor. The trombone began to perform larger featured roles toward the end of the Romantic period, with more idiomatic, prominent, and virtuosic part-writing in the works Wagner, Strauss, and Mahler. This largely separated the instrument from its previous vocal fortifying and doubling roles.

¹⁵ Guion, *A History*, 155.

¹⁶ *Ibid.*, 153.

¹⁷ Herbert, *The Trombone*, 174–179.

Cors 1-2 en Ré
 Cors 3-4 en Ré
 Trompette 1-2 en Ré
 Trombones 1-2 *maestoso*
 Trombone 3 *maestoso*
 Tuba *maestoso*
 Timbales
 Caisse claire
 Grosse Caisse
 Violon I *Andante*

Figure 3. Giuseppe Verdi, Overture from *Nabucco*, IGV 19 (1841). Opening low brass chorale of the overture, which is completely exposed throughout the orchestra.

52 47 **C**
 Fl.
 Klar. (B)
 Fag.
 K-Fag.
 (C)
 Hr.
 (E)
 Pos.
 Pk.
 1.Viol.
 2.Viol.
 Br.
 Vcl.
 K-B.
C

Figure 4. Johannes Brahms, Symphony No. 1 in C minor, Op. 68 (1876). Exposed trombone chorale before presentation of major theme in fourth movement.

CHAPTER III

CONNECTING BRASS PLAYING TO SINGING IN PEDAGOGY

Emory Remington, Arnold Jacobs, and modern teachers

During the first half of the twentieth-century, trombone instruction from a professional became more widely accessible due to the increasing development of colleges and universities.¹⁸ In the United States this began in the 1930s, and three trombone professors from this time began heavily influencing the trajectory of the instrument's teaching, playing, and sound concept. Those professors were Emory Remington (1891–1971) of the Eastman School of Music, William Cramer (1917–1989) of Florida State University, and Robert Marsteller (1918–1975) of the University of Southern California.¹⁹

Remington, who also taught Marsteller at Eastman, was especially known for his “singing” approach to both teaching and playing the trombone. Singing in choirs was a large part of his early musical life, and he applied that background to the instrument. This singing style counteracted the German approach to brass playing commonly heard at the time, which featured harsh articulations and a “smeary slide that lacked a beautiful legato technique” on the trombone.²⁰ Remington's vocalized all the music in trombone lessons, allowing him to convey how phrasing, intonation, and articulation should sound on the instrument. He told students, “if you can sing ‘ta,’ you can play ‘ta’ on the trombone.”²¹ Because of Remington's position at Eastman during the expansion of universities in America, as well as the six decades of successful

¹⁸ John Colegrove, “Emory Remington (1891–1971), William Cramer (1917–1989), and Robert Marsteller (1918–1975): A Description of Trombone Teaching Techniques and a Discussion of Their Influence Upon Trombone Teaching Methodology” (DMA diss., The University of North Carolina at Greensboro, 1999), 67.

¹⁹ Colegrove, “Emory Remington,” 1.

²⁰ Ibid., 13.

²¹ Ibid., 38.

students that he produced, he is considered the “father of trombone teaching” in the country.²² Donald Hunsberger (b. 1932), a former Remington student and later Eastman professor himself, compiled and edited *The Remington Warm-Up Studies*, in which he recalled, “[Remington’s] approach provided the same foundation for development to everyone – a singing style with a deep, rich sonorous tone – adaptable for any musical circumstance.”²³

Arnold Jacobs (1915–1998) was one of the next highly influential brass teachers of the century. He was the tubist of the Chicago Symphony Orchestra (CSO) from 1944–1988, and was there throughout the formative years of the renowned CSO brass section. He was also an influential pedagogue to many musicians, but especially to brass players, for his simplistic “Song and Wind” approach to playing an instrument. Jacobs stressed to keep brass playing “simple,” by using “child-like thoughts of song and wind” to get the body physically responding how it needs to play an instrument. He told players, “develop song to develop tissue, not the other way around.”²⁴ Jacobs’s approach requires the player to produce “song” by thinking of the vibrating lips as if they were a singer’s vocal chords. The player then remains focused on the song in their head, allowing that audial image plus the moving of wind to govern their playing technique.²⁵ Jacobs often observed that players who focused on minute physical details of playing, would do so at a detriment to their performance, a phenomenon he called “paralysis by analysis.” When the student instead relied on artistic singing in their head, however, it would take over and “get the job done” on the instrument, working as a conditioned reflex in advanced players.²⁶ The way he summed up his approach to brass playing was, “fill your head with sound. Imitate a ‘singing

²² Ibid., 69.

²³ Emory Remington, ed. and prep. Donald Hunsberger, *The Remington Warm-Up Studies* (Athens, OH: Accura Music, 1980), 5.

²⁴ Arnold Jacobs, comp. Bruce Nelson, *Also Sprach Arnold Jacobs: A Developmental Guide for Brass Wind Musicians* (Mindelheim, Germany: Polymnia Press, 2006), 22.

²⁵ Jacobs, *Also Sprach*, 22.

²⁶ Ibid., 22.

voice' sounding loudly in your head. Think of a great performance, not what you're doing. Make song dominant over physical maneuvers. 85% of your thinking should be song, 15% wind."²⁷

Philip Farkas, Jacobs's horn playing colleague in the CSO, shares a similar sentiment that playing brass should be simpler at the closing summary of his monumental treatise *The Art of Brass Playing*, which goes into great detail on the workings of the many smaller muscles of the brass embouchure and their functions,

The great number of foregoing pages might lead you to believe that brass playing is extremely difficult – or at least lead you to believe that I think that it is! Such is not the case. I believe brass playing is quite a natural act – an almost instinctive one . . . This thought – that brass playing can and should be a natural, instinctive act – is very helpful when one gets 'off the track occasionally'.²⁸

Charles Vernon has been one of the most active modern brass pedagogues directly quoting and elaborating on Jacobs's teaching. Vernon began his role as bass trombonist of the CSO in 1986 and wrote a book about his playing method in 1995, called *A "Singing" Approach to the Trombone*. He added a constantly tapping foot to Jacobs's teaching, which dictates exactly when to move all of the parts of the brass playing system. Like Jacobs, Vernon encourages players to create songs on their mouthpiece, building a strong voice in their head and connecting it to the pitch at their lips. He then makes a connection directly to playing the instrument from the song and buzz. In his words, "[buzzing] allows the player to produce music with the lips (singing as if they were vocal chords) without having to deal with any of the technical problems associated with the trombone itself."²⁹ Many other successful and prominent modern trombonists are proponents of teaching this singing approach, or at least incorporating into their own

²⁷ Ibid., 23.

²⁸ Philip Farkas, *The Art of Brass Playing: A Treatise on the Formation and Use of the Brass Player's Embouchure* (New York: Wind Music, Inc., 1962), 65.

²⁹ Charles G. Vernon, *A "Singing" Approach to the Trombone* (Atlanta: Atlanta Brass Society Press, 1995), 1.

pedagogy. Joseph Alessi of the New York Philharmonic and Julliard School, Ian Bousfield formerly of the London Symphony Orchestra and Vienna Philharmonic, Stefan Schulz of the Berlin Philharmonic, Toby Oft of the Boston Symphony Orchestra, Wycliffe Gordon of international jazz acclaim, and others have all taught the importance of being able to accurately sing exactly how they want something to sound on the instrument. While not every trombone method places this at the forefront, nearly all of them agree that playing by an accurately guided ear, or “by song,” is considerably more successful than playing “by feel.”

Vocalise method books

Remington’s widespread influence on singing and the trombone after the 1930s led to a series of vocalise method books entering its standard course of study. These include Jaroslav Cimera’s *Phrasing Studies*, Giuseppe Concone’s five volumes of *Solfeggi*, and the most popular, the *Melodious Etudes* of Bordogni. Bordogni was an Italian operatic tenor and teacher who began teaching at the Paris Conservatoire in 1823. He sang in the popular Italian *bel canto* style of the time, and composed vocalises to teach students this style’s lyricism, intricacies, and ornamentations. Rochut, who also studied at the Paris Conservatoire, transcribed these vocal etudes for the trombone. He wrote that they, “[perfected trombonists’] technique generally and in particular [developed] style in the interpretation of melody in all its varied forms of expression.”³⁰ Rochut believed the value of these etudes had been demonstrated throughout their use at the conservatory and brought them to America when he joined the BSO in 1925. The *Melodious Etudes* were first published in 1928, in three volumes of 120 total etudes, and remain

³⁰ Giulio Marco Bordogni, ed. Benny Sluchin, *Trombone Duo: Giulio Marco Bordogni: Méthode de Chant*, vol. 7 (Lake Charles, LA: International Trombone Association Manuscript Press, 1987), 1; Giulio Marco Bordogni, ed. Richard W. Bowles, *Contrapuntal Duets for the Bordogni (1789–1856) Méthode de Chant* (Paris: Editions Musicales Européennes, 2000), 1.

standard in trombone pedagogy.³¹ In a 1984 International Trombone Association Journal article, Neill Humfeld wrote, “the three volumes entitled *Melodious Etudes for Trombone* by Johannes Rochut are among the most used [of all etude books] in trombone pedagogy today.”³² Michael Mulcahy, second trombonist of the CSO since 1989, believes that these etudes bridged the gap between the many technical scale and arpeggio studies and the solo repertoire, which had been missing before.³³ The Bordogni vocalises have been published in editions for the trombone alone, trombone and piano, and for varying duets. They are essential for trombonists because much of their band and orchestral music does not feature or develop melodic phrasing.

In addition to legato playing and phrasing, the *Melodious Etudes* can teach proper appoggiatura emphasis. The recognition and execution of this ornament is a developed practice amongst singers but is not so readily understood by trombonists. An appoggiatura is a “leaning-note,” which is usually a dissonant melodic ornament on a strong beat that resolves to the main note on a weak beat.³⁴ Johann Friedrich Agricola (1720–1774), in his *Introduction to the Art of Singing*, wrote that appoggiaturas purpose was to “better connect the melody” and to “enrich the harmony and make it even more diverse.”³⁵ In the time of the *bel canto* style’s popularity, this ornament took place on the downbeat where the main note was written. Trombonists often interpret these incorrectly, playing them prior to the beat and without emphasis. Figure 5 shows an example of this in an excerpt from one of the *Melodious Etudes*. Though essential, the

³¹ Bordogni, ed. Benny Sluchin, *Trombone Duo*, 1; Bordogni, ed. Richard W. Bowles, *Contrapuntal Duets*, 1.

³² Neill H. Humfeld, “Bordogni Vocalise Exercises, Etude or Solo?” *International Trombone Association Journal* 12, no. 1 (January 1984): 25–26.

³³ Giulio Marco Bordogni, ed. and annotated Michael Mulcahy, *Complete Vocalises for Trombone* (Maple City, MI: Encore Music Publishers, 2008), 5.

³⁴ “Appoggiatura,” *Grove Music Online*, 5 Apr. 2018, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001118>.

³⁵ Johann Friedrich Agricola, *Introduction to the Art of Singing* (New York: Cambridge University Press, 2006), 92.

commonly studied vocalise etudes do not offer much beyond developing legato, ornamentation, and *bel canto* phrasing. To improve in earlier or later vocal styles, including earlier textures and counterpoint, more declamatory singing, chromatic melodies, rhythmic vocal styles, styles with deeper text expression, or a heightened role of accompaniment, trombonists need transcriptions of works from other musical periods and from a greater variety of sources.



Figure 5. Bordogni, trombone vocalise book etude no. 10. Circled appoggiatura should be performed on the beat and with emphasis by the trombonist. This is not marked in any way in any editions and is not apparent to developing players.

CHAPTER IV

RELATED RESEARCH AND VOCAL TRANSCRIPTIONS

Two recent dissertations, Edward Morse's "Teaching Alto Trombone through Transcription of Seventeenth-, Eighteenth-, and Nineteenth- century Sonatas and Art Songs" (2010) and David Vance's "Song Sets by Beethoven, Berg, and Lutosławski: Transcriptions for Trombone and Piano within a Lecture Recital" (2015), have addressed using post-Classical vocal transcriptions to accommodate trombone techniques not addressed by the standard vocalise etudes. Morse focused on transcribing arias, art songs, and sonatas, for alto trombone and piano. He intended for them to facilitate playing the alto trombone more fluently and in tune. About these transcriptions, Morse writes, "[they] provide much needed material . . . [they] patch a hole in the course of study for the learning alto trombonist."³⁶ Morse believed that these song transcriptions would offer trombonists a "change of pace" from the more commonly used Bordogni and Concone vocalise studies.³⁷ He did not transcribe any works later than the Romantic era, but transcribed one of the songs included in my *Romantic Lieder Trio*, Schumann's "Im wunderschönen Monat Mai." Morse changed the key of Schumann's song to better fit the alto trombone and left it as a short standalone work, whereas the version presented in this document is for tenor trombone and in the original key.

Vance transcribed three complete song cycles that would "adapt idiomatically" to the trombone, add to its repertoire, and advance the performer's technical and musical abilities. Like the three transcriptions in this document, he chose works from contrasting musical periods.

³⁶ Edward D. Morse, "Teaching Alto Trombone through Transcription of Seventeenth-, Eighteenth-, and Nineteenth- century Sonatas and Art Songs" (DMA diss., University of Memphis, 2010), vi–vii.

³⁷ Morse, "Teaching Alto Trombone," 18.

Vance's selected works highlight three aspects of the trombone's vocal qualities: melodic (Beethoven), chromatic (Berg), and rhythmic articulation (Lutosławski). Both Morse's and Vance's transcriptions are written for the trombone, tenor or alto, and piano only, whereas mine use more varied performing forces.

Including the works from these dissertations, just under five hundred transcriptions have been published for trombone(s) in the catalogs of the largest distributors of brass music worldwide – Hickey's Music, Cherry Classics, and Warwick Music. A comprehensive table of the published works to date is presented in Appendix E of this document, grouped by musical period, composer, performing forces, and publisher. A summary of this data is provided in Tables 1 and 2. This list does not include jazz standards, folk songs, or the American songbook tunes. While also important, they are outside the scope of this project and, typically, the classical trombonist's course of study. The number totals of performing forces vary slightly between the two tables because some works can be used interchangeably between instruments, e.g. playing a work listed for tenor trombone on bass trombone or performing trombone quartet music in a trombone choir. Almost all the pre-Baroque sources feature multiple-voice writing with little to no solo works. This is typical for those periods and enlarges both the quartet and choir totals greatly.

The data from these tables shows that four large categories are underrepresented: mixed performing forces, the Medieval period, the Classical period, and twentieth-century works (the latter is likely restricted due to copyright). There are also genre-specific categories within these major categories which are lacking, like Baroque opera transcriptions. To fill this lacuna in vocal transcriptions for trombone, more works need to be transcribed from these lacking categories. The completed works in this document address some of these lacking areas. Britten's *Serenade*

fits into both twentieth-century works and the mixed performing forces categories, the *Romantic Lieder Trio* combines three previously untranscribed works from separate song cycles into a cohesive grouping, and the Baroque “Pur ti miro” arrangement features all the roles of the period’s opera and monody texture for at least six trombonists.

Period	Medieval	Renaissance	Baroque	Classical	Romantic	Twentieth-century
Amount	2	89	134	34	193	26

Table 1. Total published vocal transcriptions for trombones, divided by musical period.

Performing Forces	Unaccomp. tnr.	Alto tbn., pno.	Tnr. tbn., pno.	B. tbn., pno.	Tnr. tbn., organ	Tnr. tbn., harp
Amount	1	8	152	16	27	1
	Duets	Trios	Quartets	Choir (5+)	Mixed	
	6	22	163	94	4	

Table 2. Total published vocal transcriptions for trombones, divided by performing forces.

CHAPTER V

ARRANGEMENTS AND TRANSCRIPTIONS FOR TROMBONE

Editing and transcription process

One of the most difficult musical aspects of performing vocal works on the trombone is the absence of the text. Composers take great care to set poetic text, meter, and verse in the melodic lines without sacrificing the natural stresses of the word or language.³⁸ The prosody and the meaning of the words are vital to this music but are lost in instrumental transcriptions. While instrumental transcriptions lose the essential element of the text, they still preserve other musical aspects. These include melody, harmony, phrasing, and articulation, some of which can be informed by the text. The trombone, which can mimic many types of vocal timbres and articulations, would seem the perfect instrument for performing vocal transcriptions.

To heighten understanding of how the text relates to the music, the player needs to study how the words fit with both the melodic line and the accompaniment. The transcribed works presented in this document include the music's original texts in their scores, a translation, and recommended recording examples. The words are omitted from the trombone parts because seeing them may trigger the player to subconsciously form the consonant or vowel sounds that they are seeing instead of the trombone techniques they need to use. Studying from these materials will enhance the player's sense of the work's phrasing and emotions. Additionally, it will improve their knowledge of how the melody and text fit with the accompaniment, which is often-overlooked by instrumentalists. Examples of the text's inclusion in the piano score, its

³⁸ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2005), 17.

translation, and recommended recordings from my transcription of “Im wunderschönen Monat Mai” are presented in Figures 6 and 7.

Romantic Lieder Trio 7

II. Schumann, "Im wunderschönen Monat Mai"

Langsam, zart $\text{♩} = 76 - 82$

Trombone

Piano

Tbn.

Pno.

Im wun - der-schö-nen Mo - nat

Mai, als al - le Knos - pen spran - gen, da

The image shows a musical score for a Trombone and Piano arrangement of Schumann's 'Im wunderschönen Monat Mai'. The score is divided into three systems. The first system shows the Trombone and Piano parts. The second system shows the Trombone and Piano parts with the lyrics 'Im wun - der-schö-nen Mo - nat'. The third system shows the Trombone and Piano parts with the lyrics 'Mai, als al - le Knos - pen spran - gen, da'. The score includes dynamic markings such as *p*, *mf*, and *p*. The tempo is marked 'Langsam, zart' with a metronome marking of $\text{♩} = 76 - 82$. The key signature is one sharp (F#) and the time signature is 3/4.

Figure 6. Schumann, “Im wunderschönen Monat Mai.” Text included directly beneath trombone part in piano score.

<p>"Im wunderschönen Monat Mai" (1840) by Robert Schumann</p> <p>poem (1823) by Heinrich Heine</p>	
<u>German</u>	<u>English</u>
Im wunderschönen Monat Mai, Als alle Knospen sprangen, Da ist in meinem Herzen Die Liebe aufgegangen.	In the wonderfully beautiful month of May When all the buds are bursting open, There, from my own heart, Bursts forth my own love
Im wunderschönen Monat Mai, Als alle Vögel sangen, Da hab' ich ihr gestanden Mein Sehnen und Verlangen.	In the wonderfully beautiful month of May When all the birds are singing, So have I confessed to her My yearning and my longing.
<p><u>Recommended listenings:</u></p> <ul style="list-style-type: none"> • Dietrich Fischer-Dieskau • Fritz Wunderlich • Hermann Prey • Peter Schreier 	

Figure 7. Schumann, "Im wunderschönen Monat Mai." Text translation and recommended recording examples for study.

Notation in vocal music features individual unbeamed notes for each syllable of text, which are interpreted as full value notes unless otherwise indicated. Vocal notation also does not always show phrase or slur markings, as they can be determined by the punctuation in the text below the notes. These are not aspects of instrumental notation, and trombonists will typically not execute them correctly when reading it. The transcriber can remedy this by notating grouped beaming, adding slurs to words continued across different notes, and adding phrase and breath markings that coincide with the text. Vocal works generally adapt to the range of the trombone easily, although specific works require moving the key up or down and/or changing the clef to better fit the instrument. Furthermore, some songs' written dynamics may be raised by at least one level to better maintain a quality tone when performing them on the instrument. Figures 8 and 9 compare these elements from the original score and my transcription of Wolf's "Auch kleine Dinge."

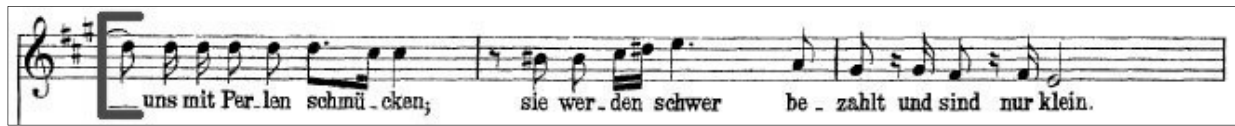


Figure 8. Wolf, “Auch kleine Dinge,” mm. 10–12, original score.



Figure 9. Wolf, “Auch kleine Dinge,” mm. 10–12, *Romantic Lieder Trio* transcription. Grouped note beaming, phrase markings, switch to tenor clef, and dynamic shape added.

Additional markings that show how and when to play notes that are articulated or emphasized by consonant or appoggiatura are not included in vocalist’s music. In some eras of composition, the added appoggiatura ornamentations were not written in at all. This added weight is done naturally, by ear, in the singer’s performance because it is integrated into their musical interpretation from their course of study. Without additional markings, however, the emphatic articulations and weight will not be realized correctly by most trombonists. When trombonists play notes under a slur marking, they tend to play them all with the same legato sound by default. By adding a *tenuto* marking on appoggiatura or naturally accented consonant notes underneath these slurs, the player can easily approximate the phrasing which singers perform so naturally. Examples from the original vocal score to “Nur wer die Sehnsucht kennt” and my transcribed version with added *tenutos* are shown in Figures 10 and 11.³⁹ Some trombonists tend to ignore the accentuation of consonant sounds or emphasis or appoggiatuars,

³⁹ The emphasis added by *tenuto* markings was determined throughout the transcription process by listening to professional singers’ performances.

approaching all vocal music in a completely legato and smooth style. There are, however, a variety of expressive articulations that can be employed while still maintaining an overall legato approach. Vocal pedagogue Richard Miller wrote, “the consonant is not the natural enemy of the vowel. A quickly occurring consonant need not interrupt the legato . . . the consonant becomes the culprit only when it encourages the vowel to fall victim to the transition sounds in which the tongue forgoes its proper location, gliding onward toward an early introduction of the subsequent consonant.”⁴⁰



Figure 10. Schubert, “Nur wer die Sehnsucht kennt,” mm. 7–19, original score.



Figure 11. Schubert, “Nur wer die Sehnsucht kennt,” mm. 7–19, *Romantic Lieder Trio* transcription. Added phrase markings, suggested breaths, and tenuto markings for emphasis, which more easily mimics aspects of singers’ performance for the trombonist.

⁴⁰ Richard Miller, *Solutions for Singers: Tools for Performers and Teachers* (New York: Oxford University Press, 2004), 119.

Monteverdi “Pur ti miro” arrangement

Of all the Baroque works transcribed for trombone, only four are from opera sources (as well as some oratorio transcriptions in a similar operatic style). Three of these opera transcriptions are for trombone and piano, and one is for trombone choir.⁴¹ Baroque opera transcriptions for four, or more, trombones and featured soloist(s) allow each trombonist to play one of the roles within monody texture. According to vocal pedagogue Carol Kimball, “[Monteverdi’s writing is] considered the culmination of a great period of change in vocal music. He founded a new school of opera, writing its first generally regarded masterpieces, which remarkably explore human personalities and emotion.”⁴² Because of this, his opera works offer great transcription material for multiple trombone arrangements.

“Pur ti miro,” from Monteverdi’s final opera, is a duet aria for soprano and countertenor in slow–fast–slow ABA form. My arrangement, samples of which are presented in Appendix A, lasts about four minutes in performance when the repeat is taken. This features two alto trombones as the duet soloists, which better captures the polarity of treble and bass of Baroque monody (alternative tenor trombone solo parts are included, although small bore tenors are recommended for color purposes). The color of the alto voice soars over the tenor and bass trombones, who play the roles of chording and ground bass.

In this arrangement, the two solo parts, ground bass, and general chord structure were transcribed directly from the original score. Some idiomatic ornamentations were added to the solo alto parts, as performed on recordings by singers Nura Rial and Philippe Jaroussky, and

⁴¹ They include: Miller’s and Tanner’s arrangements of Henry Purcell’s (1659–1695) “Dido’s lament” from *Dido & Aeneas* (1680) (trombone choir), Clifford Barnes’s arrangement of an aria from Alessandro Scarlatti’s (1660–1725) *Tigraine* (1715) (trombone and piano), and Handel’s “Galatea, dry thy tears” from *Acis and Galatea* (1718) arranged by Ronald Dishsinger and “Lascia ch’io pianga” from *Rinaldo* (1711) arranged by Mike Forbes (trombone and piano).

⁴² Kimball, *Song: A Guide*, 349.

more can improvised at the performers' discretion. Notable changes include: the addition of dynamics to all parts, to more easily achieve phrase direction between the soloists and accompaniment; vocal beaming being re-notated as grouped in the solo parts; the meter being changed from 6/4 to 3/4 to make it more easily readable; the key being moved down a major third, to E-flat major, to better fit the alto trombone's range and intonation, as well as their tuning with the rest of the trombones; and tenor trombone chording parts featuring more syncopated rhythms to better fit the instrument, since it cannot capture the same sound of the plucked strings used for chording during the Baroque period. Introductory material of the opening sixteen measures, which also reappears for the first five measures of the final A section, was informed by listening to Christina Pluhar's *Monteverdi: Teatro d'Amore: L'Arpeggiata* album. The flowing scale shapes in my arrangement are inspired by what was played on that recording, but are not an exact transcription.

Romantic Lieder Trio (Schubert, Schumann, and Wolf) transcription

Romantic *Lieder* are one of the most popular kinds of vocal transcriptions for trombone. There are, however, several works by leading composers of this genre that have not yet been transcribed for the instrument. For example, Schumann's songs have only been transcribed and published twice and Wolf's have not been at all. Schubert's *Lieder* have been published for trombone twenty-five times, but this is only a fraction of his output. He composed over six hundred songs with text settings of approximately ninety poets.⁴³ The version of Schubert's "Nur wer die Sehnsucht kennt" included in this document is the first transcribed for trombone.

⁴³ Ibid., 63.

Schubert's *Lieder* display an "extraordinary range of musical characterizations, moods, and styles."⁴⁴ They also feature the piano as an "active supporter of the voice," to unify sections, set the mood, and sometimes paint the words of the text itself.⁴⁵ Schumann continued developing the tradition, elevating the piano to a role more equal with the voice like it is featured in "Im wunderschönen Monat Mai."⁴⁶ In Wolf's *Lieder* toward the end of the Romantic era, "German song reached the ultimate synthesis of poem and music. Words and music are so inextricably bound in Wolf's settings, to the point that it is extremely difficult to extract one from another."⁴⁷ The songs in his *Italienisches liederbuch* (1891), like "Auch kleine Dinge," feature a "close-knit texture" between piano and voice.⁴⁸ The melodies in this cycle are more declamatory in their settings but always "[retain] a delicate lyricism."⁴⁹ By combining these Schubert, Schumann, and Wolf songs, a three-movement work of all-new *Lieder* for trombone was created, samples of which are presented in Appendix B.

Romantic Lieder Trio lasts around seven minutes in performance and fits easily into recital programs. The overall tessitura fits the tenor trombone well, and bass trombonists can optionally perform it as written or down an octave. The selected *Lieder* are unified three ways: (1) the overall harmonic progression moves from A minor to an ambiguous statement of both A major and F-sharp minor, and then finishes with A major; (2) each work moves progressively through the Romantic period; and (3) the texts, from Goethe, Heine, and Heyse, respectively, can be reimagined to create an overall narrative of their own. The piano accompaniments, keys, and melodic phrasing were transcribed directly from the original scores. Phrase markings were added

⁴⁴ Ibid., 63.

⁴⁵ Ibid., 63.

⁴⁶ Ibid., 85.

⁴⁷ Ibid., 116.

⁴⁸ Ibid., 128.

⁴⁹ Ibid., 128.

to the trombone parts to show more easily where they lie relative to the text. The main changes include re-notated grouped beaming, the use of tenor clef, and added articulations for proper emphasis. The added *tenuto* markings were informed by recordings of prominent vocalists Barbara Bonney, Dietrich Fischer-Dieskau, Lucia Popp, and Hermann Prey.

Britten *Serenade for Tenor, Horn, and Strings* transcription

Twentieth-century vocal works are among the most underrepresented in vocal transcriptions for the trombone. The music of this era offers diverse opportunities for players to develop post-tonal melodic phrasing, rhythmically difficult vocal melodies, more varied articulations, and different kinds of chromaticism. Mixed performing forces featuring trombone are also an underrepresented area of published transcriptions. These kinds of arrangements offer players opportunities to collaborate with other instrumentalists, featuring a wider array of timbral colors. Verne Reynolds's arrangement of Brahms's *Hornsongs* (1860–1878) and Ralph Sauer's arrangement of Schubert's *Auf dem Strom* (1828) are both Romantic works transcribed for trombone, horn, and piano. They feature a fantastic combination of colors between the two brass instruments. In this instrumentation, the tenor trombone can easily fit the tenor voice range and mimic its qualities while contrasting and balancing well with the horn. Britten's *Serenade for Tenor, Horn, and Strings* (1943) is a twentieth-century work featuring this same instrumentation, and adapts well for the chamber setting.

The *Serenade* was composed during World War II for horn virtuoso Dennis Brain (1921–1957) and tenor Peter Pears (1910–1986). The poems of its six texted movements are about night, both its calm and ominous aspects, and they feature six different British poets from the fifteenth through nineteenth centuries. The opening and closing movements are for offstage horn

alone and are to be played on the instrument's natural harmonic series, to "evoke an atmosphere of far-off, primeval innocence."⁵⁰ Britten, more so than any other British composer of the twentieth-century, had an affinity for setting the words of English texts.⁵¹ Carol Kimball writes, "his word-setting was not text-oriented, but a conscious attempt to capture in music the essence of the poem [that] the poet had created in verse."⁵² This level of artistry in English vocal writing had not been achieved since Henry Purcell, nearly three hundred years earlier.⁵³

The copyrights for Britten's *Serenade* and samples of the completed transcription are presented in Appendix C and D, respectively.⁵⁴ This work features extremely virtuosic horn writing throughout, and a full performance typically takes about twenty-five minutes. Because of this, horn players typically play this work only as a featured part of a larger performance. A full performance presents endurance issues for the trombonist, as well. The tessitura is relatively high and there are not many rests. The fifth movement *Dirge*, for example, does not have a single beat of rest throughout its repeated vocal ostinato. Due to its difficulty and endurance challenges, it is advised to only perform selected movements unless both brass players will only be playing the *Serenade* during a concert or recital. The most changed elements in the trombone transcription are the grouped note beaming, added *tenuto* articulations, and slightly adjusted tempo markings. Two recordings, the Pears/Brain and Tear/Clevenger, were consulted to determine the additional markings and tempo adjustments. Lesser changes include a few inserted optional breaths and the

⁵⁰ Boosey & Hawkes, *Serenade for Tenor, Horn, and Strings*, Op. 31
<http://www.boosey.com/cr/music/Benjamin-Britten-Serenade/3880> (accessed March 3, 2018).

⁵¹ Kimball, *Song: A Guide*, 335.

⁵² *Ibid*, 335.

⁵³ *Ibid*, 335.

⁵⁴ Copyright permissions for the *Serenade* were secured from Boosey & Hawkes on March 26, 2018. The horn and piano reduction (or, optionally, string parts) used are unedited and exactly as purchased from Boosey & Hawkes.

use of tenor clef. All the phrasings, dynamics, keys, and other articulations are maintained from the original score.

CHAPTER VI

SUMMARY AND CONCLUSION

The trombone has been connected to voices and singing since its beginnings. Being the only fully chromatic brass instrument before the 1820s allowed it to play unison with and match the intonation of any other written parts. The trombone also has a wide range of timbres and articulations, some of which blended exceptionally well with human voices when it joined church services. In services from the second half of the fifteenth-century through the late eighteenth-century, the instrument doubled and fortified vocal lines. This role continued even when the trombone first joined the orchestra to serve a similar purpose at the turn of the nineteenth-century. During that timeframe, composers also created a specific role for the instrument within opera.

During the early twentieth-century, noted trombone and brass teachers began teaching the instrument with a singing approach. Emory Remington, Arnold Jacobs, and Charles Vernon all advocated vocalizing their trombone music. They would then buzz and play the instrument, as if the singing in their head was controlling their lips instead of their vocal cords. The Bordogni *Melodious Etudes* entered the standard course of study for the instrument during the first half of this century. Trombonists then realized that studying songs was one of the most effective ways to achieve a singing tone and smooth technique on the instrument. In addition to the *Melodious Etudes* and other popular vocalise books, a variety of trombone transcriptions from vocal sources were published since the last quarter of the century.

Further vocal transcriptions from a variety of musical styles add to the trombone's repertoire. These transcriptions also offer trombonists more ways to improve the technical and

musical characteristics which are related to those varying styles. When works can be arranged for different performing forces, they also present opportunities to play in new roles and collaborate with other instrumentalists. While there is already a modest number of published vocal transcriptions for the instrument, some areas are decidedly more lacking than others. New transcriptions like the three presented in this document target some of these areas directly. Future vocal transcriptions for trombone might consider investigating more sources from Medieval (troubadour or trouvère songs, *ars nova formes fixes* songs, *Trecento* songs), Classical (arias and art songs), and twentieth-century vocal music. Furthermore, they could explore arranging vocal works to feature the bass trombone specifically, as well as the trombone in more kinds of mixed instrumental chamber settings.

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APPENDIX A

MONTEVERDI ARRANGEMENT SAMPLES

Score

"Pur ti miro"

from L'incoronazione di Poppea (1643)

Claudio Monteverdi
arr. Mark E. Sweeney

Andante ♩ = 86 - 92

legato, as a line throughout

The musical score is arranged in two systems. The first system includes vocal parts A, T, and B, with lyrics in Italian and English. The second system continues the vocal parts, with a measure number '1' indicating the start of a new section. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *dim.* (diminuendo).

System 1:

- A, Tbn, 1:** *mi - ro* / *legato, as a line throughout*
- A, Tbn, 2:** *Pur ti mi - ro,* / *Pur ti mi - ro,*
- T, Tbn, 1:** *tenuto throughout*
- T, Tbn, 2:** *tenuto throughout*
- T, Tbn, 3:** *org. theme of the off-phrases between players*
- B, Tbn:** *org. theme of the off-phrases between players*

System 2:

- A, Tbn, 1:** *mi - ro* / *legato, as a line throughout*
- A, Tbn, 2:** *Pur ti mi - ro,* / *Pur ti mi - ro,*
- T, Tbn, 1:** *tenuto throughout*
- T, Tbn, 2:** *tenuto throughout*
- T, Tbn, 3:** *org. theme of the off-phrases between players*
- B, Tbn:** *org. theme of the off-phrases between players*

Lyrics:

mi - ro / *legato, as a line throughout*

Pur ti mi - ro, / *Pur ti mi - ro,*

tenuto throughout

tenuto throughout

org. theme of the off-phrases between players

org. theme of the off-phrases between players

mi - ro / *legato, as a line throughout*

Pur ti mi - ro, / *Pur ti mi - ro,*

tenuto throughout

tenuto throughout

org. theme of the off-phrases between players

org. theme of the off-phrases between players

2

"Pur ti miro"

2

A. Tbn 1
no, non pe - no, più non pe - no, non no - o mia V - ta, o mio te so - no, o - *dm.* mi-a V - ta o - mio te

A. Tbn 2
mo - più non pe - no, più non pe - no, o mia V - ta, o mio te so - no, o - *dm.* mi-a V - ta, o mio te

T. Tbn 1
mp

T. Tbn 2
dm.

T. Tbn 3
dm.

B. Tbn
dm.

3

Allegretto (in 3) = 172 - 184

21

A. Tbn 1
so - no - so - su - spe - me mia di - lo, di, se - me mia, Fi - del

A. Tbn 2
so - no - so - su - spe - me mia di - lo, di, se - me mia, Fi - del

T. Tbn 1
f

T. Tbn 2
f

T. Tbn 3
f

B. Tbn
f

3

Allegretto (in 3) = 172 - 184

"Pur Ti Miro" Translation

L'incoronazione di poppea (1643) by Claudio Monteverdi

libretto by Giovanni Francesco Busenello

Italian

Pur ti miro, pur ti stringo,
Pur ti godo, pur t'annodo,
più non peno, più non moro,
o mia vita, o mi tesoro.

Io son tua, tuo son io.
Speme mia, dillo, di,
l'idol mio, tu sei pur.
Sì, mio ben, sì, mio cor, mia vita, sì.

English

I adore you, I embrace you,
I desire you, I enchain you,
no more grieving, no more sorrow,
O my dearest, O my beloved.

I am yours, O my love.
Tell me so, you are mine,
mine alone, O my love.
Feel my heart, see my love, see.

Recommended listenings:

- Nuria Rial and Philippe Jaroussky
- Elin Manahan Thomas and Robin Blaze
- Sonya Yoncheva and Max Emanuel Cencic

Ornamentation:

It is stylistically appropriate for the soloists to add ornamentation, especially after sections are repeated, at the discretion of themselves and the conductor. Some moderate ornamentations have already been included, and it is recommended to research professional performances first.

A. Tbn. 1

"Pur ti miro"

from L'incoronazione di Poppea (1643)

Claudio Monteverdi
arr. Mark E. Sweeney

Andante ♩ = 86 - 92

12

1

f *mp*

19

f

26

2

34

ff *dim.*

41

2

3 Allegretto (in 1) ♩ = 172 - 184

ff

49

56

4

cresc. 2nd time *ritenuto*

B. Tbn.

"Pur ti miro"

from L'incoronazione di Poppea (1643)

Claudio Monteverdi
arr. Mark E. Sweeney

Andante ♩ = 86 - 92
opt. alternate/trade-off phrases between players

11

21

31

41

50

60

70

3 Allegretto (in 1) ♩ = 172 - 184
both times

4

1. **2.**

mf *sim.* *mp* *cresc.* *dim.* *mp* *dim.* *mf* *cresc. 2nd time* *rit.* *rit.*

APPENDIX B

ROMANTIC LIEDER TRIO TRANSCRIPTION SAMPLES

Piano

Romantic Lieder Trio

Schubert, Schumann, Wolf arr. Mark E. Sweeney

I. Schubert, "Nur wer die Sehnsucht kennt"

Langsam ♩ = 88 - 92

Trombone

Piano

Tbn.

Pno.

7 *mf*

Nur wer die Sehnsucht kennt, weiss, was ich

Pno.

4

4

7

7

The musical score is for a Romantic Lieder Trio, featuring a Tenor Saxophone (Tbn.), Piano (Pno.), and vocal parts. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 10-12):

- Tbn.:** Measures 10-12. The melody is: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). A slur covers measures 10-12.
- Pno.:** Measures 10-12. The right hand plays a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half). The left hand plays a simple bass line: G3 (half), F#3 (quarter), E3 (quarter), D3 (half).
- Vocal:** lei - de, nur wer die Sehn — sucht kennt —

System 2 (Measures 13-15):

- Tbn.:** Measures 13-15. The melody is: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). A slur covers measures 13-15.
- Pno.:** Measures 13-15. The right hand plays a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half). The left hand plays a simple bass line: G3 (half), F#3 (quarter), E3 (quarter), D3 (half).
- Vocal:** weiss, was — ich lei - de! Al -

System 3 (Measures 16-18):

- Tbn.:** Measures 16-18. The melody is: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). A slur covers measures 16-18.
- Pno.:** Measures 16-18. The right hand plays a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (half). The left hand plays a simple bass line: G3 (half), F#3 (quarter), E3 (quarter), D3 (half). The dynamic marking *pp* is present.
- Vocal:** lein und ab - ge - trennt von al - ler Freu - de, seh

II. Schumann, "Im wunderschönen Monat Mai"

Langsam, zart ♩ = 76 - 82

Trombone

Piano

p

Tbn.

mf

Im wun - der-schö-nen Mo - nat

Pno.

Tbn.

p

Mai, als al - le Knos - pen spran - gen, da

Pno.

ROMANTIC LIEDER TRIO TRANSLATION SHEET

“Nur wer die Sehnsucht kennt” (1826) by Franz Schubert

poem (1796) by Goethe

German

Nur wer die Sehnsucht kennt
Weiß, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite.

Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiß, was ich leide!

English

Only one who knows longing
Knows what I suffer!
Alone and cut off
From all joy,
I look into the firmament
In that direction.

Ah! He who loves and knows me
Is far away.
I am reeling,
My entrails are burning.
Only one who knows longing
Knows what I suffer!

Recommended listening:

- Barbara Bonney
- Christa Ludwig
- Gundula Janowitz

"Im wunderschönen Monat Mai" (1840) by Robert Schumann

poem (1823) by Heinrich Heine

German

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

English

In the wonderfully beautiful month of May
When all the buds are bursting open,
There, from my own heart,
Bursts forth my own love

In the wonderfully beautiful month of May
When all the birds are singing,
So have I confessed to her
My yearning and my longing.

Recommended listenings:

- Dietrich Fischer-Dieskau
- Fritz Wunderlich
- Hermann Prey
- Peter Schreier

“Auch kleine Dinge” (1891) by Hugo Wolf

poem “Le cose piccoline” by (1841) Paul Heyse, originally in Italian

German

Auch kleine Dinge können uns entzücken,
Auch kleine Dinge können teuer sein.
Bedenkt, wie gern wir uns mit Perlen
schmücken;
Sie werden schwer bezahlt und sind nur
klein.
Bedenkt, wie klein ist die Olivenfrucht,
Und wird um ihre Güte doch gesucht.
Denkt an die Rose nur, wie klein sie ist,
Und duftet doch so lieblich, wie ihr wißt.

English

Even little things can delight us,
Even little things can be precious.
Think how we gladly adorn ourselves with
pearls;
They are heavily paid for, and yet are small.
—
Think how small is the olive’s fruit,
And is nevertheless sought for its virtue.
Think only on the rose, how small she is,
And yet, smells so sweet, as you know.

Recommended listenings:

- Barbara Bonney
- Anneliese Rothenberger
- Lucia Popp
- Diana Damrau
- Dietrich Fischer-Diskau

APPENDIX C

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March 20, 2018

Mark Sweeney
KU School of Music
1609 W 4th St B
Lawrence, KS 66044
USA

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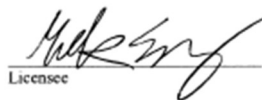
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APPENDIX D

BRITTEN TROMBONE TRANSCRIPTION SAMPLES

Trombone

To Edward Sackville-West

SERENADE

BENJAMIN BRITTEN
Op. 31
trans. Mark E. Sweeney

I. PROLOGUE

TACET

II. PASTORAL
(Cotton)

Lento (♩ = 60)

mf

dolcissimo

1

dolcissimo

più f

2

leggiere

pesante

3

molto tranquillo (♩ = 60)

pp

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III. NOCTURNE

(Tennyson)

Maestoso (♩ = 88) *con forza*

4 Cadenza (senza misura) più mosso (♩ = 72)

p *più f* *dim.* *rall. - lunga*

5 Tempo primo *da lontano* *sempre p*

6 Cadenza (come sopra)

pp *cresc.* *dim.*

SERENADE

5

Measures 18, 19, and 20 of the Serenade. The music is in 12/8 time with a key signature of one flat. Measure 18 starts with a circled '18' and features a triplet of eighth notes. Measure 19 starts with a circled '19' and continues the melodic line. Measure 20 starts with a circled '20' and ends with a fermata. The phrase 'senza ritardando' is written above the final measure.

VI. HYMN

(Ben Jonson)

Presto e leggiero (♩ = 152 - 160)

Measures 21, 22, and 23 of VI. HYMN. The music is in 2/4 time with a key signature of one flat. Measure 21 starts with a circled '21' and a piano (*p*) dynamic. Measure 22 starts with a circled '22' and a piano (*p*) dynamic, followed by a crescendo (*cresc.*). Measure 23 starts with a circled '23' and a piano (*p*) dynamic, with a forte (*fp*) dynamic marking below the first measure. The phrase 'leggiero' is written above the first measure of measure 23.

APPENDIX E

CATALOGED VOCAL TRANSCRIPTIONS FOR TROMBONE TABLE

Catalog data is up to date as of April 2, 2018.

Period/Composer	Work	Forces	Catalog
<u>Medieval</u>			
Machaut, Guillaume	Ballades (6) (collection)	tbn. quartet	hickey's
Various	Anthology from the Middle Ages (collection)	tbn., organ	—
			—
<u>Renaissance</u>			
Anonymous	Riu, Riu, Chiu	—	hickey's
	There Is No Rose of Such Virtue	tbn. quartet	—
Arcadelt, Jacob	Ave Maria	tbn., organ	—
Arcadelt/Certon/ Sandrin	Renaissance Chansons (3) (collection)	tbn. quartet	cherry
Byrd, William	Ave Verum Corpus	—	—
	Byrd Collection	—	—
	Domine, salva nos	tbn. choir	hickey's
	Haec Dies	—	—
	Kyrie (Mass)	tbn. quartet	—
	Quartets (collection)	—	—
Byrd/Mozart/Victoria	Sacred Music (collection)	—	—
Clemens non Papa, Jacob	Adoramus Te	tbn., organ	—
Croce, Giovanni	Voce mea ad Dominum	—	—
Dowland, John	Come again, sweet love	tbn., pno.	cherry
Dowland/Gascoigne/ Wilbye	Motets (3) (collection)	tbn. quartet	hickey's
Dufay, Guillaume	Gloria ad Modum Tubae	—	—
	Lord Have Mercy, Christ Have Mercy	tbn., organ	—
Gabrieli, Andrea	2 Renaissance Madrigals	tbn. choir	—
Gabrieli, Giovanni	Dormiva Dolcemente	—	—
	Exaudi Deus	—	—
	Jubilate Deo	—	—
	—	tbn. quartet	—
	Kyrie & Gloria from Sacrae	tbn. choir	—
	Nunc Dimittis Symphoniae I	—	—
	O Magnum Mysterium	—	—
	—	tbn., organ	—
Gallus, Jacobus	Alleluia, We Sing with Joy	tbn. choir	—
	Haec est Dies	—	—
	Pater Noster	—	—
	Tempore Felici Multi Numerantur	—	—
Gesualdo, Carlo	2 Madrigals (collection)	—	—
	3 Motets (collection)	—	—
	Merce Grido Piangendo	—	—
	Ave Dulcissima Maria	—	—
Gombert, Nicolas	Ave Salus Mundi	—	—
Farnaby, Giles	Canzonets to Four Voices	tbn. quartet	warwick

Friderici, Daniel	Wir Lieben sehr im Herzen	tbn. quartet	hickey's
Hassler, Hans Leo	3 Madrigals	tbn. choir	cherry
	Verbum Caro Factum Est	—	hickey's
Ingegneri, Marco	O Bone Jesu	tbn., organ	—
Isaac, Heinrich	Pieces (2) (collection)	tbn. quartet	—
Janequin, Clément	La Chasse	—	—
	Le Chant des Oiseaux	—	—
	To Yonder Lovely Grove	—	—
Lasso, Orlando di	Echo Song	tbn. choir	—
	Gallants Who Hail from Land and Sea	tbn. quartet	—
	Matona Mia Cara	—	—
Monteverdi, Claudio	Domine Ad Adiuvandum	tbn. choir	—
Morales, Cristóbal de	Ave Regina Caelorum	tbn. quartet	cherry
Morley, Thomas	Canzonets (2) (collection)	—	—
	De Profundis Clamavi	—	hickey's
	Madrigals v. 1–10 (collections)	—	—
	My Bonny Lass, She Smileth	—	—
	Now is the Month of Maying	—	—
	Shoot, False Love	—	—
	Thomas Morley collection	tbn. choir	—
	What Saith my Dainty Darling	—	—
Nanino, Giovanni	Diffusa Est Gratia	tbn., organ	—
Palestrina, Giovanni	Alla Riva del Tebro	tbn. quartet	—
	Angus Dei II (Pope Marcellus Mass)	tbn., organ	—
	And He Was Crucified For Us (Pope Marcellus Mass)	—	—
	Ecce Eniet Dies Illa	tbn. choir	—
	Renaissance Movements (Ecce Ego Joannes)	—	—
Ponce, Juan	Ave, Color Vini Clari	tbn. quartet	—
Praetorius, Michael	Ancient Carols (collection)	—	—
	In Dulci Jubilo	tbn. choir	—
	Lo How a Rose E'er Blooming	—	—
Prez, Josquin des	Ave Coelorum Domina	tbn. quartet	—
	Kyrie (Missa Panga Linga)	—	—
	Mille Regretz	—	—
Sweelinck, Jan	Psalm 90	—	—
	Psalm 96 – Chantez a Dieu	—	—
Tallis, Thomas	Angus Dei	—	—
	Hear the Voice and Prayer	—	—
	If Ye Love Me, Keep My Commandments	—	—
	O Lord Give Thy Holy Spirit	—	—
	O Sacrum Convivium	tbn. choir	—
	Suite (collection)	tbn. quartet	cherry
	Why Fumeth in Sight	—	hickey's
Taverner, John	Audivi Vocem de Caelo	—	—
Various	Anthology of Music from the Renaissance v. 1–2 (collection)	tbn., organ	—
Viadana, Lodovico da	Exsultata Justi	tbn. quartet	—
Victoria, Tomás Luis de	Ave Maria	tbn. choir	cherry
	—	tbn. quartet	hickey's
	O Magnum Mysterium	—	cherry
	O Vos Omnes	—	hickey's
Weelkes, Thomas	3 Madrigals	tbn. trio	—
	Hark All Ye Saints	tbn. quartet	—
	Late in my Rash Accounting	tbn. trio	—

Baroque	Allegri, Gregorio	Miserere Mei, Deus	tbn. choir	cherry
	Bach, J. S.	Alleluia (Cantata no. 142)	tbn. choir	hickey's
		Arioso (Cantata no. 156)	—	—
		—	tbn. quartet	—
		—	tbn., pno.	—
		Aria (Cantata no. 26)	—	—
		Aria (Cantata no. 206)	—	—
		Bach for Worship (collection)	tbn. quartet	—
		Bist Du Bei Mir (Winterzheimer)	—	—
		—	tbn., pno.	—
		Chorale (Cantata no. 175)	tbn. quartet	—
		Chorales (collection)	—	—
		Chorales from the Cantatas (6) (collection)	tbn., organ	—
		Chorale Variations	tbn. choir	—
		Christen, Aetzet Diesen Tag (Cantata no. 63)	tbn., pno.	—
		Crucifixus (Mass in B–minor)	tbn. choir	—
		—	tbn. quartet	—
		Cum Sancto Spiritu (Mass in B–minor)	—	—
		Easter Chorales (collection)	tbn., organ	—
		Falsche Welt (Cantata no. 52)	tbn., pno.	—
		Gottes Zeit (Cantata no. 106)	—	—
		Have Mercy Lord, On Me	tbn. choir	—
		Ich Geh und Such emit Verlangen (Cantata no. 49)	tbn., pno.	—
		If Thou Be Near	tbn., organ	—
		Jesu, Joy of Man's Desiring (Cantata no. 147)	tbn. choir	—
		—	tbn., pno.	—
		Jesu Meine Freude	tbn. choir	—
		Jesu Meine Seele (Cantata no. 78)	tbn., pno.	—
		Joyous Shepherds (Christmas Oratorio pt. 2)	tbn., flute, cello, pno.	diss.
		Kyrie (Mass in F)	tbn. quartet	hickey's
		Meine Seel Erhebt den Herren (Cantata no. 10)	tbn., pno	—
		My Spirit Be Joyful (Cantata no. 146)	tbn. trio	—
		Now Thank We All Our God	tbn. choir	—
		O Ewigkeit, du Donnerwort (Cantata no. 20)	tbn., pno.	—
		O Sacred Head Now Wounded (St. Matthew's Passion)	tbn. quartet	—
		Patron of the Wind (Phoebus & Pan)	tbn., pno.	—
		Quia Fecit Mihi Magna (Magnificat)	tbn. choir	—
		Sheep May Safely Graze (Cantata no. 208)	tbn. quartet	—
		—	tbn., pno.	—
		Sleepers, Wake (Cantata no. 140)	tbn. trio	—
		Suscepit Israel	—	—
		Zu Tanze, Zu Sprunge (Cantata no. 201)	tbn., pno.	—
Carissimi, Giacomo Hadel, G.F.		Heart Victorious	—	—
		All Danger Disdaining, For Battle I Glow (Deborah)	—	—
		Allelujachs (Coronation Anthems no. 2 & 4)	—	—
		Aria (Saul)	—	—
		Arm, Arm Ye Brave (Judas Maccabeus)	tbn. quartet	—
		—	tbn., pno.	—
		Blessed Is the People (Chandos Anthem 7)	tbn. trio	—
		—	tbn. quartet	—
		Blessed Is the People (Chandos Anthem 7)	tbn., pno.	—
		Choirs of Angels All Around Thee (Deborah)	—	—
		—	—	—
		—	—	—
		—	—	—
		—	—	—

(Handel)	Chorus (Julius Ceaser)	tbn. trio	hickey's
	—	tbn. quartet	—
	Chorales (collection)	—	—
	Constant Lovers Never Roving (Hercules)	tbn., pno.	—
	Father of Heaven (Judas Maccabeus)	—	—
	Freely I to Heavy Resign (Jephtha)	tbn. trio	—
	—	tbn. quartet	—
	—	tbn., pno.	—
	From Virtue Springs Generous Deeds (Theodora)	—	—
	Galatea, Dry Thy Tears (Acis & Galatea)	—	—
	Glorious Sun Shall Cease to Shine (Deborah)	tbn. trio	—
	—	tbn. quartet	—
	—	tbn., pno.	—
	God is Constant Defense (Chandos Anthem 2)	tbn. trio	—
	—	tbn. quartet	—
	—	tbn., pno.	—
	Hail the Conquering Hero (Judas Maccabeus)	—	—
	Hallelujah Chorus (Messiah)	tbn. choir	—
	—	tbn. quartet	—
	Happy, Happy Shall We Be (Semele)	tbn., pno.	—
	Honor & Arms (Samson)	tbn. choir	—
	—	tbn. quartet	—
	—	tbn., pno.	—
	I Will Magnify Thee (Anthem 5/Psalm 145)	—	—
	Joy to the World	tbn. quartet	—
	—	tbn., organ	—
	Largo (Bernice)	tbn. quartet	—
	Largo (Xerxes)	tbn. trio	—
	—	tbn. quartet	—
	—	tbn., pno.	—
	Lascia Ch'io Pianga (Rinaldo)	—	—
	Let Our Glad Songs (Deborah)	—	—
	Let the Bright Seraphim (Samson)	—	—
	Let the Righteous Be Glad (Chandos Anthem 11)	tbn. trio	—
	—	tbn. quartet	—
	—	tbn., pno.	—
	Let Thy Deeds Be Glorious (Deborah)	—	—
	Let Thy Hand Be Strengthened (Coronation Anthem no. 4)	—	—
	My Song Shall Be Always (Chandos Anthem 7)	tbn. quartet	—
	—	tbn., pno.	—
	O that I Am Wings Could Rise (Theodora)	tbn. trio	—
	—	tbn. quartet	—
	—	tbn., pno.	—
	Play Handel (collection)	tbn. solo w/CD	—
	Revenge! Timotheus Cries! (Alexader's Feast)	tbn., pno.	—
	Sacred Raptures Cheer My Breast (Solomon)	—	—
	Smiling Down of Happy Days (Jephtha)	tbn. quartet	—
	—	tbn., pno.	—
	So Shall the Lute & Harp Awake (Judas Maccabeus)	tbn. trio	—
	—	tbn., pno.	—
	Solo Album (collection)	—	—
	Sound the Alarm (Judas Maccabeus)	—	—
	Swell the Chorus (Solomon)	—	—
	That God Is Great	tbn. quartet	—

(Handel)	Thrice the Happy Monarch (Alexander Balus)	tbn., pno.	hickey's
	Thus When the Sun (Samson)	tbn. quartet	—
	—	tbn., pno.	—
	To Joy, He Brightens My Despair (Deborah)	tbn. trio	—
	—	tbn. quartet	—
	—	tbn., pno.	—
	Up the Dreadful Steep Ascending (Jephtha)	—	—
	Virtue My Soul Shall Still Embrace (Jephtha)	—	—
	Whilst You Boast (Deborah)	—	—
	With Cheerful Notes (Chandos Anthem 9)	tbn. choir	—
Lotti, Antonio	With Pious Hearts (Judas Maccabeus)	b. tbn., pno.	cherry
	Crucifixus	tbn. choir	hickey's
	—	tbn. quartet	—
Monteverdi, Claudio	Exulta filia Sion	a. tbn., pno.	cherry
Purcell, Henry	Dido's Lament (Dido & Aeneas)	tbn. choir	hickey's
Reformation Chorales	Hear My Prayer, O Lord	—	—
	Suite (collection)	tbn. quartet	cherry
	Thou Knowest Lord	—	hickey's
Scarlatti, Alessandro	Serious & Religious Chorales (collection)	—	—
Schütz, Heinrich	Aria (Il Tigraine)	tbn., pno.	—
	Psalm 1	tbn. quartet + organ	cherry
	Oculi Omnium	tbn., organ	hickey's
Stradella, Alessandro	Since Christ Our Lord Was Crucified	tbn. quartet	—
	Pieta, Signore	tbn., pno.	—
	Domine Deus (Gloria)	tbn. choir	—
Vivaldi, Antonio	Laudamus Te (Gloria)	—	—
Wade, John	O Come, All Ye Faithful	tbn. quartet	—
<u>Classical</u>			
Beethoven, Ludwig von	Abschiedsgefang	tbn. trio	hickey's
	Drei gesänge von Goethe	tbn., pno.	diss.
	Ode to Joy (Symphony no. 9)	tbn. quartet	hickey's
Coloratura Arias	Famous Coloratura Arias (collection)	tbn. solo	—
	Transcriptions (2) (collection)	tbn. quartet	—
	Caro Mio Ben	tbn., pno.	—
Gasparini/Ingegneri	Airs (2) (collection)	—	—
Giordani, Giuseppe	Achieved is the Glorious Work (Creation)	tbn. quartet	—
Gluck, Christoph W.	—	tbn. choir	—
Haydn, Franz Joseph	Glorious Things of Thee Are Spoken	tbn. trio	—
	Plaisir d'Amour	tbn., pno.	—
	Air de la Reine de la Nuit (Magic Flute)	—	—
Martini, Jean Paul	Air de Pamina (Magic Flute)	—	—
	Alleluia (Exultate Jubilate)	tbn. quartet	—
	Ave Verum Corpus	—	—
Mozart, W. A.	Der Holle Rache (Magic Flute)	—	—
	—	a. tbn., pno.	—
	Lacrimose (Requiem)	tbn. quartet	—
	Magic Flute Suite (collection)	—	cherry
	O Isis & Osiris (Magic Flute)	tbn., pno.	hickey's
	Overture to Marriage of Figaro	—	—
	Per Questa Bella Mano	—	—
	Queen of the Night's Aria (Magic Flute)	a. tbn, pno.	—
	Requiem Selections (collection)	tbn. quartet	cherry
	Sarastro's Aria (Magic Flute)	—	—
	Tuba Mirum (Requiem)	tbn. trio	hickey's

(Mozart)	Tuba Mirum (Requiem)	tbn. choir	cherry
Pergolesi, Giovanni B.	Nina	tbn., pno.	hickey's
Various	Bel Canto Songs (8) (collection)	—	—
	Cathedral Classics	tbn., organ	—
	Musica Sacra Church Album	—	—
	Songs to Music (collection)	tbn., pno.	—
	Spielbuch v. 1–2 (collection)	—	—
	Zum Ueben und Vorspielen v. 1–2 (collection)	—	—
<u>Romantic</u>			
Berlioz, Hector	Song of Bliss (Lelio)	tbn., pno.	hickey's
	The Unkown Isle (Les Nuits d'été)	—	—
Bizet, Georges	Carmen Trombone Quartets	tbn. quartet	—
	Carmen Fantasy (Carmen) (reduction)	a./t. tbn., pno.	—
	Chants du Rhin	t./b. tbn., pno.	cherry
	Habanera (Carmen)	tbn. quartet	hickey's
Bordogni, Marco	Bordogni Suite	—	—
Borodin, Alexander	Chorus & Dance of the Polovetsian Maidens	tbn., pno.	cherry
Brahms, Johannes	Abschiedslied	tbn. quartet	hickey's
	Ach, Arm Welt	—	—
	Auf dem See	tbn., pno.	—
	Fest und gedenkspruche	—	—
	Four Serious Songs	t./b. tbn. choir	—
	—	t./b. tbn., pno.	cherry
	Hornsongs	tbn., hn., pno.	N/A
	How Lovely is thy Dwelling Place (German Requiem)	tbn. choir	hickey's
	Lieder (7) (collection)	tbn., pno.	—
	Lieder (16) (collection)	—	—
	Marienlieder	tbn. choir	—
	O Heiland Reiss' die Himmel Auf	tbn. quartet	—
	Songs (collection)	—	—
	Songs (5) (collection)	b. tbn., pno.	—
	Von Ewiger Liebe	tbn., pno.	—
	Waldesnacht, du Wunderkuhle	tbn. quartet	—
	Warum ist das Licht Gegeben	—	—
Brahms/Reger/Wagner	Songs (3) (collection) arr. Maxwell	—	warwick
Bruckner, Anton	Ave Maria	tbn. choir	hickey's
	—	tbn., pno	—
	—	tbn., organ	—
	Christus Factus Est	tbn. choir	cherry
	—	tbn. quartet	hickey's
	Ecce Sacerdos Magnus	—	—
	Inveni David	tbn. choir	—
	—	tbn. quartet	—
	Kyrie (Mass no. 2 in e–minor)	tbn. choir	—
	Missa Brevis	tbn. quartet	—
	Motets (collection)	—	—
	Os Justi	tbn. choir	—
	Pange Lingua	tbn. quartet	—
	Sanctus (Mass no. 2 in e–minor)	tbn. choir	—
	Sanctus (Mass no. 2 in e–minor)	tbn., organ	—
	Traeumen & Wachen	tbn. choir	—
	Um Mitternacht	—	cherry
	Virga Jesse	tbn. quartet	hickey's
Delibes, Léo	Flower Duet (Lakmé)	—	—

Denza, Luigi	Funiculi, Funicula	tbn. quartet	hickey's
Dukas, Paul	Vocalise-étude	t./b. tbn., pno.	cherry
Dvořák, Antonín	Song to the Moon (Rusalka)	tbn. quartet	hickey's
Elgard, Edward	Ave Verum	—	—
Fauré, Gabriel	Après un Rêve	tbn., pno.	—
	En Prière	—	—
	Les Berceaux	—	cherry
	Libera Me (Requiem)	tbn. choir	hickey's
	Pie Jesu (Requiem)	—	—
	—, (& alt. version with quartet + solo alto)	tbn. quartet	—
	Songs (3) (collection)	tbn., pno.	—
	Three Melodies (Collection)	t./b. tbn., pno.	cherry
Franck, César	Panis Angelicus	tbn., pno.	hickey's
	—	tbn., organ	—
Gounod, Charles	Ave Maria (w/Bach Prelude no. 1)	tbn. quartet	—
	—	tbn., organ	—
	—	tbn., pno.	—
	Calf of Gold (Damnation of Faust)	—	—
	Damnation of Faust	tbn. quartet	warwick
	Sanctus (Mass)	tbn. choir	hickey's
Grieg, Edvard	Ich Liebe Dich	tbn., pno.	—
	Landerkennung	tbn. choir	—
	My Johan	tbn., pno.	—
Herbet, Victor	Ah, Sweet Mystery of Life (Naughty Marietta)	—	—
Holst, Gustav	Ave Maria	tbn. choir	—
	I Vow to Thee, My Country	—	—
	The Evening Watch	—	—
	This Have I Done for My True Love	tbn. quartet	—
Humperdinck, Engelbert	Children's Prayer (Hansel & Gretel)	tbn. choir	cherry
	Evening Prayer (Hansel & Gretel)	tbn., pno.	hickey's
	Evening Prayer & Dream Pantomime (Hansel & Gretel)	tbn. choir	—
Lassen, Eduard	Songs (3) (collection)	tbn. quartet	—
Leontovych, Mykola	Ukrainian Bell Carol (Carol of the Bells)	—	—
Liszt, Franz	Oh! Quand je Dors	tbn., pno.	—
Lowry, Robert	Beautiful River	tbn. quartet	—
	Here is Love/Dim Ond Jesu	—	—
	I Need Thee Every Hour	—	—
	Shall We Gather at the River?	—	—
Mahler, Gustav	Chorale (Symphony no. 2)	tbn. choir	—
	Primeval Light (Symphony no. 2)	tbn., pno.	—
	Songs of a Wayfarer	t./b. tbn., pno.	cherry
Massenet, Jules	Operatic Scenes (2) (collection)	tbn., pno.	hickey's
Mendelssohn, Felix	Anthems (4) (collection)	tbn. quartet	—
	Beati Mortui	—	—
	Denner Hat Seinen Engeln Befohlen Uber Dir (Elijah)	tbn. quartet + organ and timpani	—
	Die Nachtigall	tbn. quartet	—
	Dignare, Domino (Te Deum)	—	—
	Excerpts from Elijah	tbn. solo w/quartet	—
	Hark the Herald Angels Sing	tbn. quartet	—
	Holy is God the Lord (Elijah)	tbn. choir	—
	If With All Your Heart (Elijah)	tbn. quartet	—
	—	tbn., pno.	—
	It Is Enough (Elijah)	—	—
	Laudate Pueri	tbn. quartet	—

(Mendelssohn)	Lift Thine Eyes (Elijah)	tbn. trio	hickey's
	On Wings of Song	t./b. tbn., pno.	—
	Suite of Lieder (collection)	tbn. quartet	—
Mercandante, Saverio	Salve Maria	tbn., harp	—
	—	tbn., pno.	—
Mussorgsky, Modest	Songs of the Flea	—	—
Puccini, Giacomo	Aria (Tosca)	—	—
	Famous Arias	—	—
	Che Gelida Manina (La Boheme)	tbn. quartet	cherry
	Humming Chorus (Madama Butterfly)	tbn. choir	hickey's
	Musetta's Waltz	tbn., pno.	—
	Nessun Dorma (Turandot)	tbn. solo w/choir	cherry
	—	tbn. quartet	hickey's
	—	tbn., pno.	—
	O mio Babbino Caro (Gianni Schicchi)	tbn. choir	—
	—	tbn., pno.	—
	Play Puccini (10 arias) (collection)	—	—
	Puccini Highlights (collection)	—	—
	Tosca	tbn. quartet	—
	Un Bel Di Verdremo (Madame Butterfly)	tbn., pno.	—
Quilter, Roger	Love's Philosophy	—	—
Rachmaninoff, Sergei	All-Night Vigil	tbn. choir	—
	Ave Maria (Vespers)	—	—
	Vocalise	t./b. tbn., pno.	—
Redner, Lewis	O Little Town of Bethlehem	tbn. quartet	—
Rossini, Gioachino	Cujus Animam (Stabat Mater)	tbn., organ	—
	Largo al Factotum (Barber of Seville)	tbn. quartet	—
	Lord Preserve Me	tbn., pno.	—
	Overture (Barber of Seville)	a./t. tbn., pno.	—
	—	a. tbn., pno.	—
Saint-Saëns, Camille	Aria (Samson)	tbn., pno.	—
	Alleluia (Christmas Oratorio)	tbn. quartet	—
	The Nightingale	t./b. tbn., pno.	cherry
Schumann, Robert	Canons (three vocal trios)	tbn. trio	hickey's
	Im wunderschönen Monat Mai	a. tbn., pno.	diss.
Schubert, Franz	An Den Frühling	tbn. quartet	hickey's
	An Die Musik	—	—
	Antiphonen zum Palm Sonntag	—	—
	Auf dem Strom	tbn., hn., pno.	cherry
	Ave Maria	tbn. quartet	hickey's
	—	tbn., organ	—
	Choruses (4 vocal trios) (collection)	tbn. trio	—
	Choruses (2) (collection)	tbn. quartet	—
	Der Entfernten	—	—
	Die Forelle	tbn., pno.	—
	Die Nacht	tbn. quartet	—
	Die schöne Müllerin (9 songs)	tbn., pno.	cherry
	Kyrie (Mass no. 6 in E-flat major)	tbn. choir	hickey's
	Lied im Freien	tbn. quartet	—
	Nachtgesang im Wald	tbn. choir	—
	Nachtmusik	tbn. quartet	—
	Schlachtlied	tbn. choir	—
	Sehnsucht	—	—
	Serenade	t./b. tbn., pno.	—
	Songs (8) (collection)	tbn. quartet	—
	Songs for Holy Offering of the Mass	—	—

(Schubert)	Suite of Lieder (collection)	tbn. quartet	hickey's
	Swan Song	tbn., pno.	—
	Trinklied	tbn. quartet	—
	Wein und Liebe	—	—
Stainer, John	God So Loved the World	—	warwick
Strauss, Richard	Allerseelen	a./t. tbn., pno.	diss./hickey's
	In Goldener Fuelle	tbn., pno.	hickey's
	Lieb (Liebe der Danae)	tbn. quartet	—
	Rosenband, Das	tbn., pno.	—
	Zueignung	—	—
Tchaikovsky, Pytor I.	Song of Praise	—	—
	Suite from The Queen of Spades	—	—
Tosti, Paolo	Mare Chiar'	tbn., pno. OR tbn., accordion, gta., d. bass	—
Verdi, Giuseppe	Agnus dei (Requiem)	t.&b. tbn. solo w/choir	—
	Aria (Don Carlos)	tbn., pno.	—
	Ave Maria (Four Sacred Pieces)	tbn. quartet	—
	Ave Maria (Otello)	—	—
	Brindisi (La Traviata)	tbn., pno.	—
	Dies Irae (Requiem)	tbn. choir	cherry
	Grand Air (Un Ballo in Maschera)	tbn., pno.	hickey's
	Paster Noster	tbn. choir	cherry
	Requiem Aeternam (Requiem)	—	hickey's
	Sanctus (Requiem)	—	—
Wagner, Richard	An Webers Grabe	tbn. quartet	—
	Bridal Chorus (Lohengrin)	—	—
	Gruss Seiner Treuen	—	—
	Immolation Scene (Gotterdammerung)	tbn. choir	cherry
	Liebestod (Tristan & Isolde)	—	—
	Pilgrim's Chorus (Tannhäuser)	tbn. quartet	hickey's
	Sigfried's Funeral Music (Gotterdammerung)	tbn. choir	—
	Themes from Parisfal	—	—
	Walther's Prize Song	tbn., pno.	—
	Wotan's Farewell & Fire Music	b. tbn. solo w/choir	—
Williams, Vaughan	A Winter's Willow	tbn. trio	—
	—	tbn. quartet	—
	Bushes and Briars	—	—
	Sine Nomine	tbn., organ	—
	Ye Watchers and Ye Holy Ones	tbn. quartet	—
<u>20th-Century</u>			
Berg, Alban	Sieben Frühe Lieder	tbn., pno.	diss.
Biebl, Franz	Ave Maria – Angelus Domini	tbn. choir	hickey's
Bernstein, Leonard	Bernstein for Trombone (collection)	tbn., pno.	—
	Make Our Garden Grow (Candide)	t.&b. solo w/choir	N/A
Copland, Aaron	Old American Songs	tbn., pno.	hickey's
Debussy, Claude	Air de Lia	—	—
	Beau Soir	tbn. solo w/choir	—
	—	tbn., pno.	—
	Romance	—	—
	Trois Chansons	tbn. quartet	—
DeHaan, Jacob	Missa Brevis	tbn., organ	—
Grainer, Percy A.	Willow, Willow	tbn., pno.	—
Hoffman, Stanley	Naomi's Lullaby	b. tbn., pno.	—
Hovhaness, Alan	O World	tbn., pno.	—
Ives, Charles	Five Ditties	tbn., choir	—

(Ives)	Four Songs (collection)	t./b. tbn., pno.	cherry
Lutoslawski, Witold	Fünf Lieder	tbn., pno.	diss.
Milhaud/Honegger/ Canteloube	Three French Vocalises	b. tbn., pno.	cherry
Poulenc, Francis	The Bestiary	tbn., pno.	diss.
	—	t./b. tbn., pno.	cherry
Ravel, Maurice	Kaddisch (Duex Melodies Hebraiques)	tbn., pno.	hickey's
	Piece en Forme de Habanera	t./b. tbn., pno.	—
	Vocalise-étude	—	cherry
Still, William Grant	Songs (3) (collection)	tbn., pno.	hickey's
Tchesnokov, Pavel	Let My Prayer Arise	tbn. quartet	—
	Salvation is Created	tbn. choir	—
Turina, Joaquín	Cantares	tbn., pno.	—

*Table does not include jazz standards, folk songs, or American songbook. They are also important but outside the scope this document and, typically, classic trombone course of study.⁵⁵

**Tenor trombone assumed for “tbn.” alone. Many of these listed tenor works can also be played on bass trombone. Nearly all trombone quartets can also be performed with a trombone choir. Choirs assume forces of five plus players.

⁵⁵ There are numerous transcriptions for different performing forces that fall into these categories. Brad Edward's *Simply Singing* book also features a many folk tunes intended to improve the trombonist's sound.